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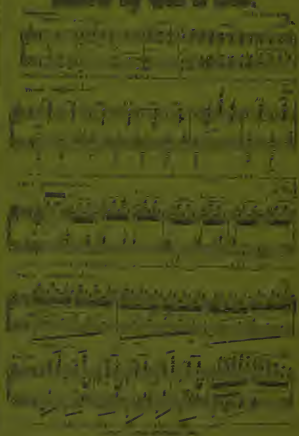

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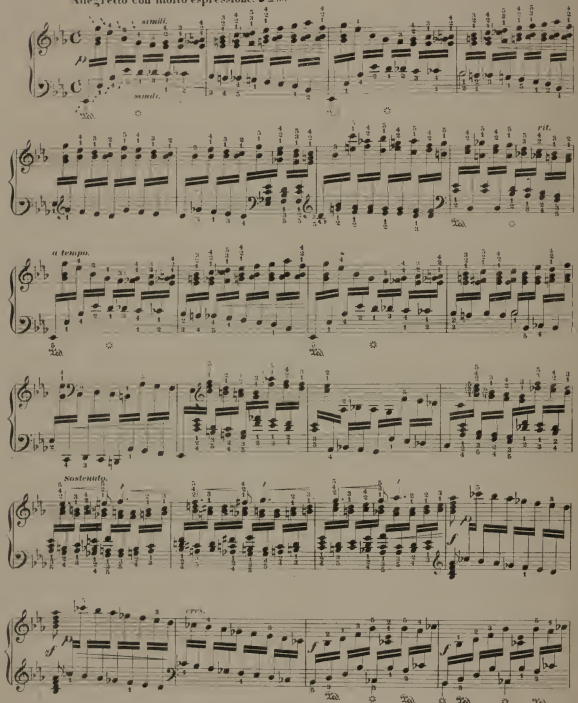
HAPPINESS ENOUGH.

DES GLÜCKES GENUG.

Liszt - Bülow.

Allegretto con molto espressione. ♩ = 100



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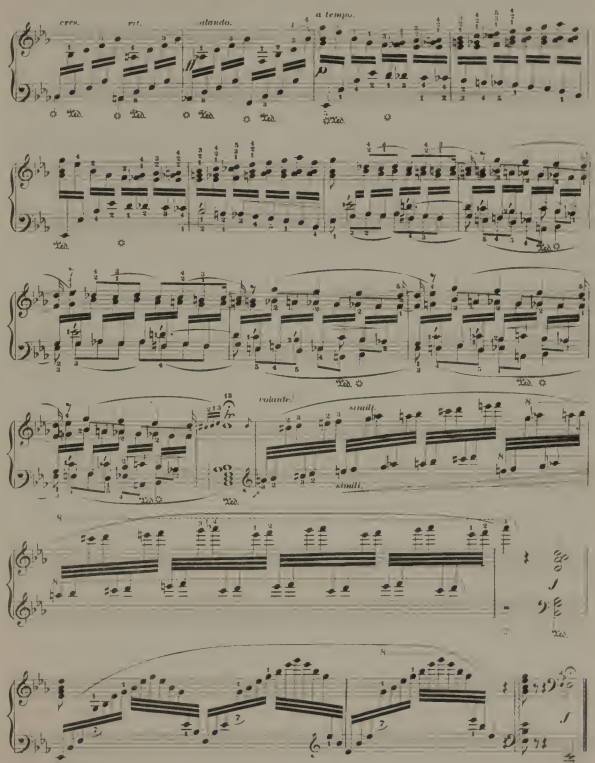
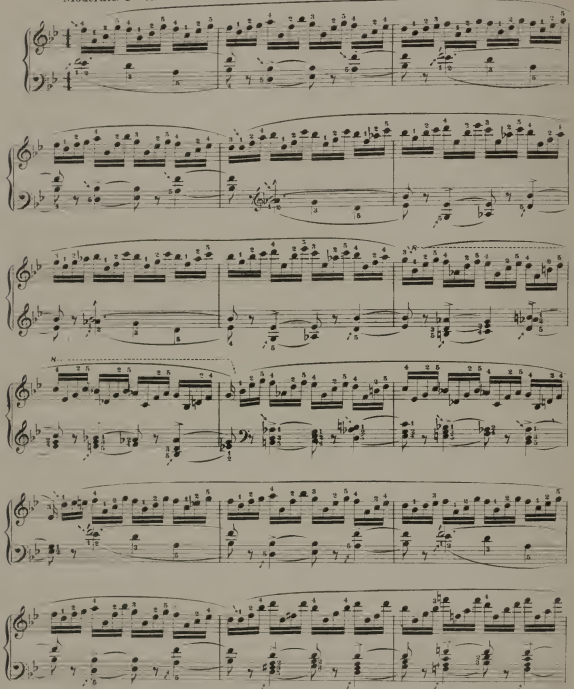

cres.
rit.
slando.
a tempo.
rdando.
simili.
simili.

MARGUERITE AT THE SPINNING WHEEL.

GRETCHEN AM SPINNRAD.

Moderato ♩ = 68. Liszt-Bülow.



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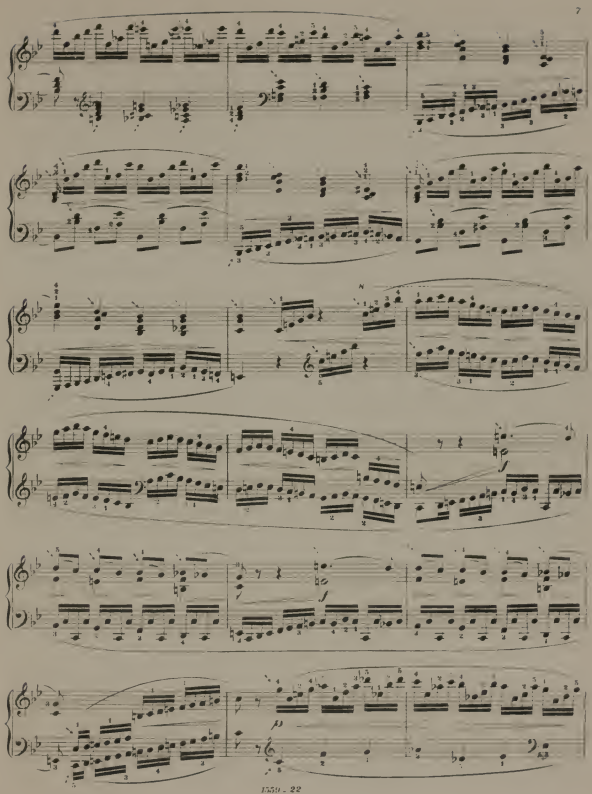
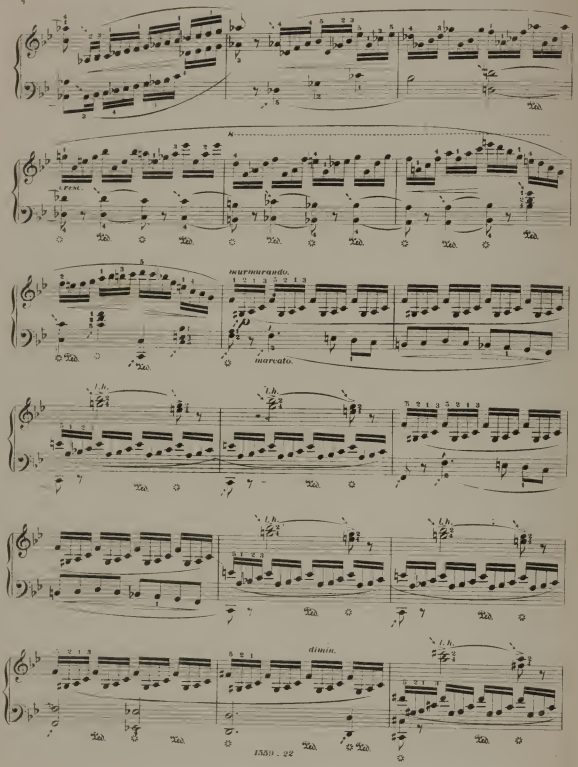
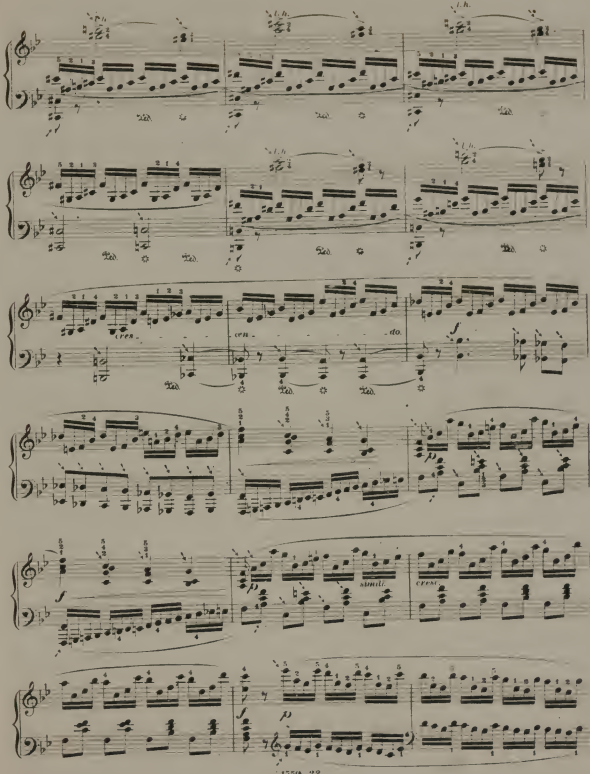
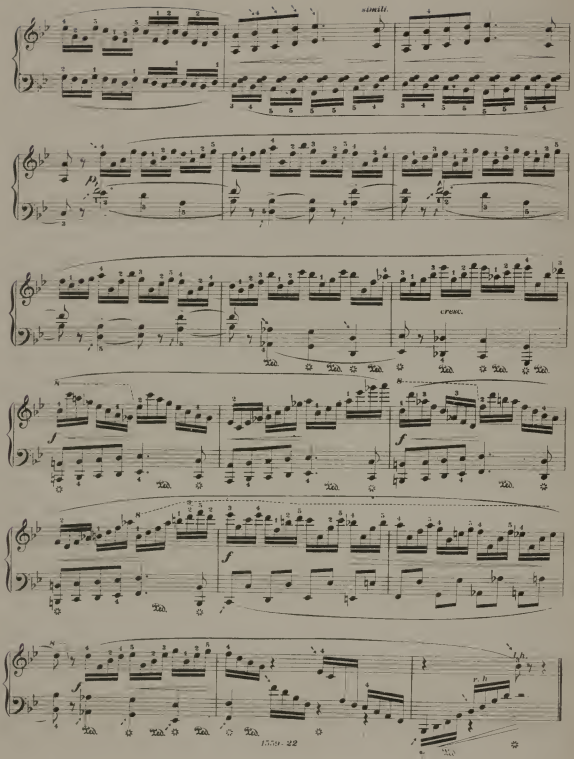



cresc.
murmurando.
marcato.
l.h.
dimin.

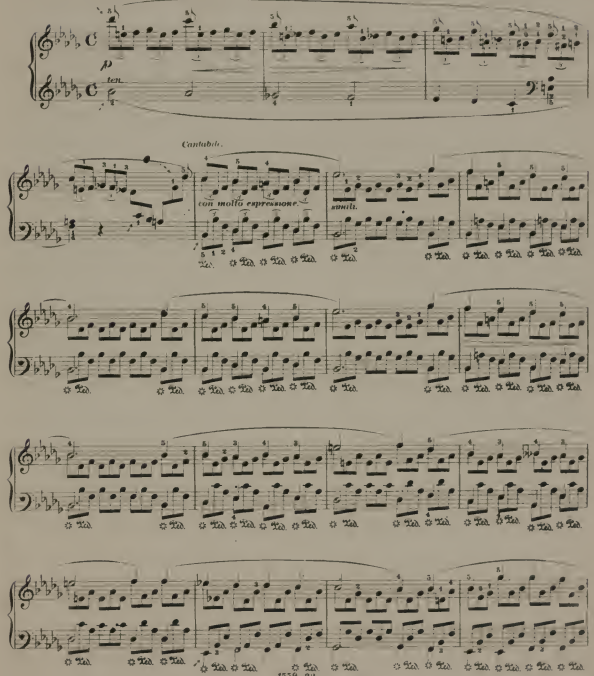

cres.
cen.
do.
f
p
simili
cresc.
f
p


simili.
cresc.
f
f
f
f

I THINK OF THEE.

ICH DENKE DEIN.

Liszt. Bülow.



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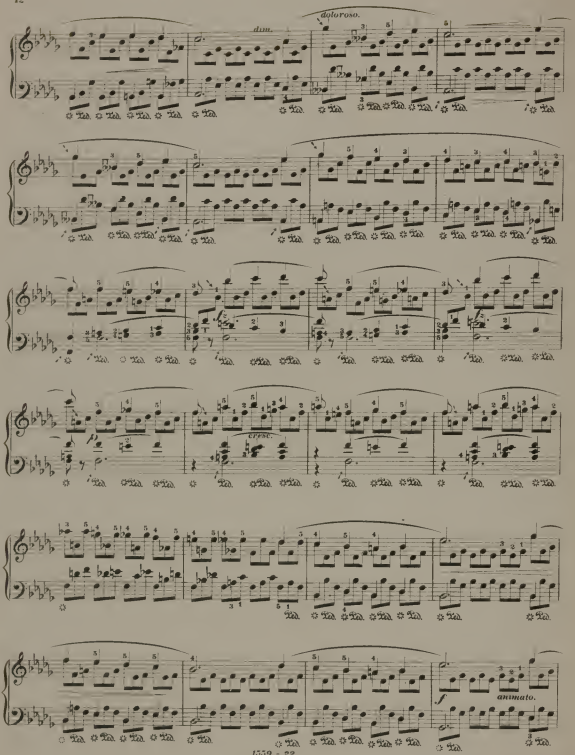
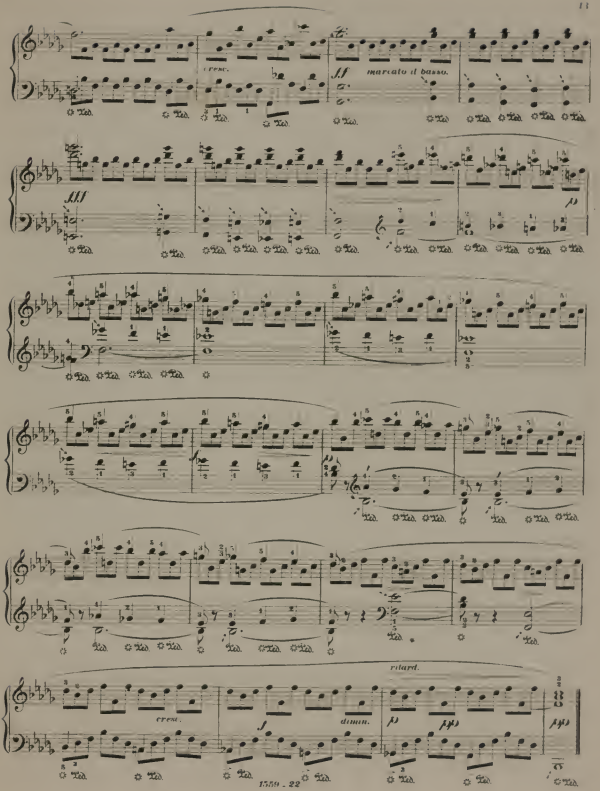
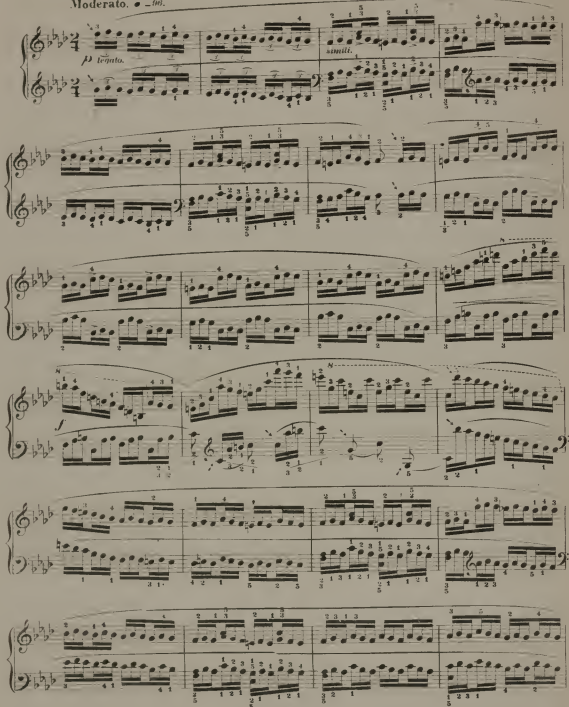

dim.
doloroso.
cresc.
animato.


cresc.
ff
marcato il basso.
fff
p
cresc.
f
dimin.
pp
ritard.
ppp

FLEETING TIME.

FLÜCHTIGE ZEIT

Liszt-Bülow.



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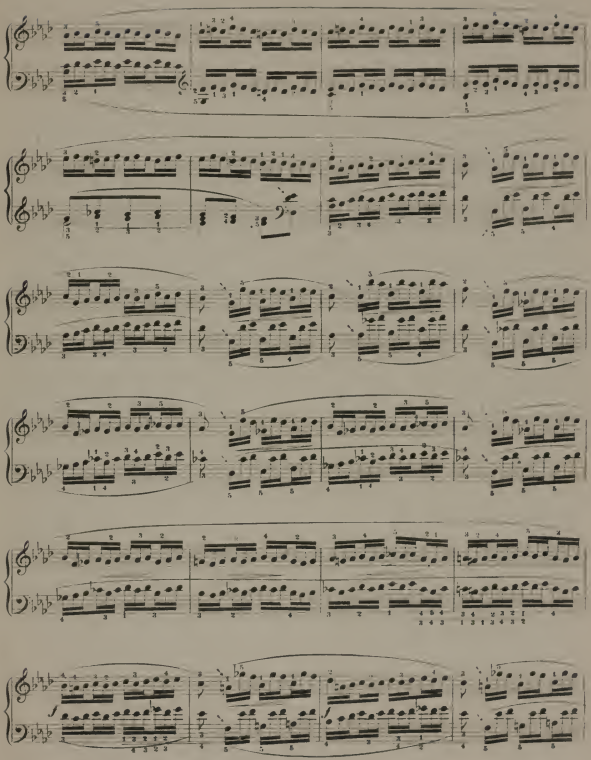
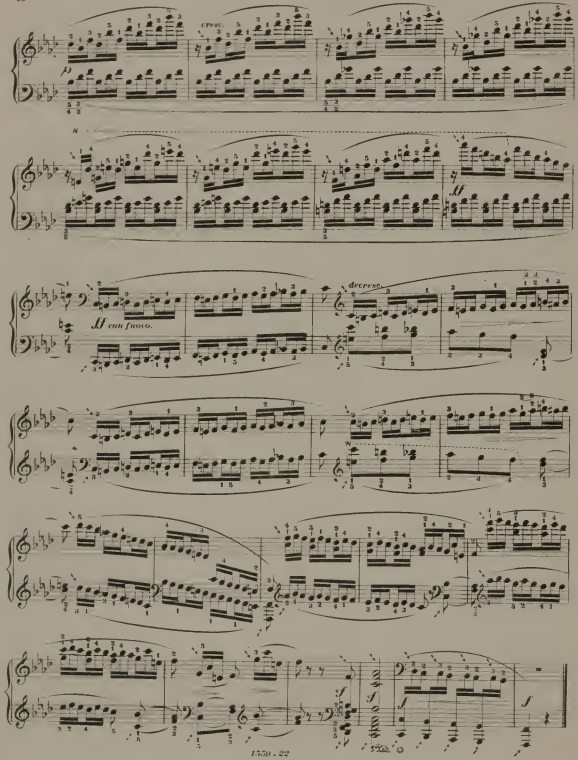
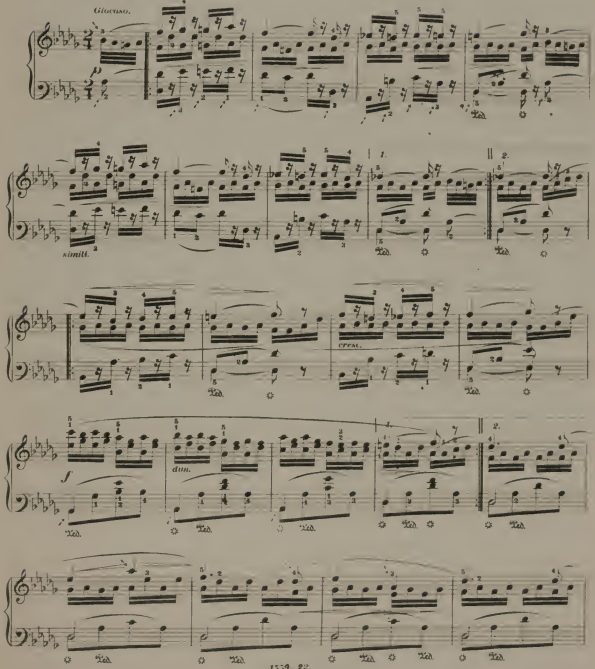



cresc.
M
M con fuoco.
decresc.

SPRING SONG.

FRUHLINGSLIED

Allegro gracioso. ♩ = 92. Liszt. Bülow.



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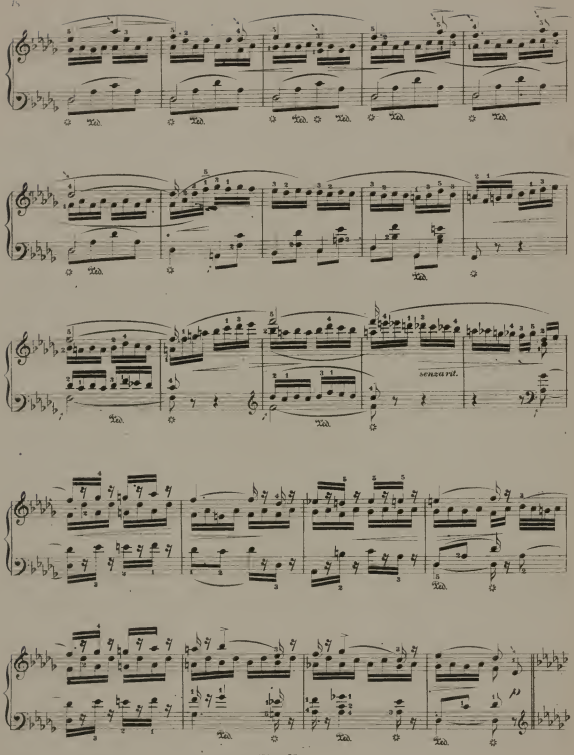
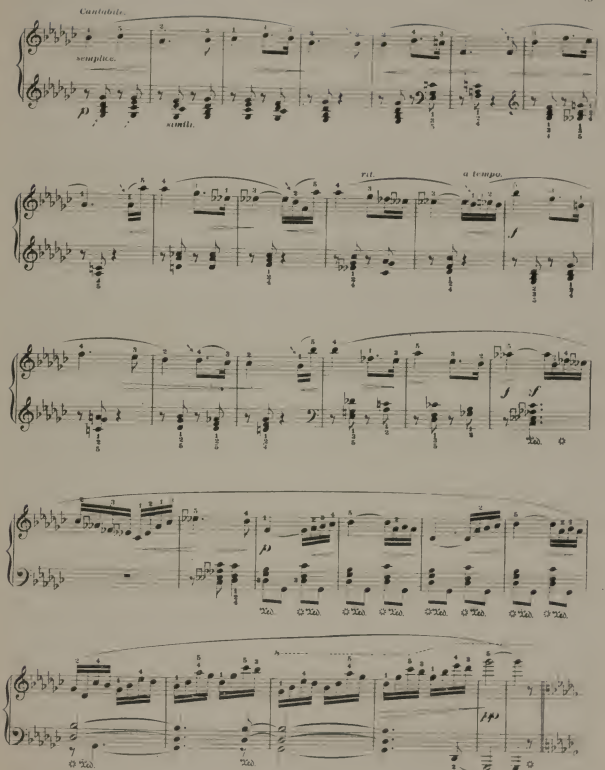
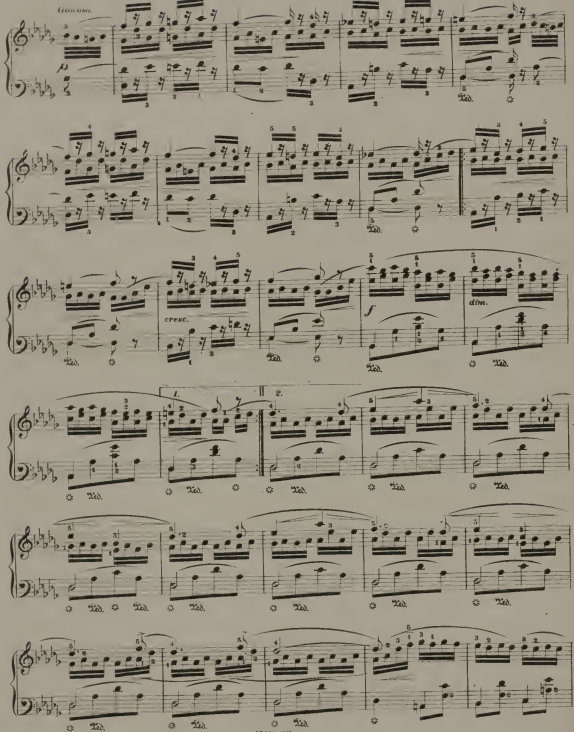
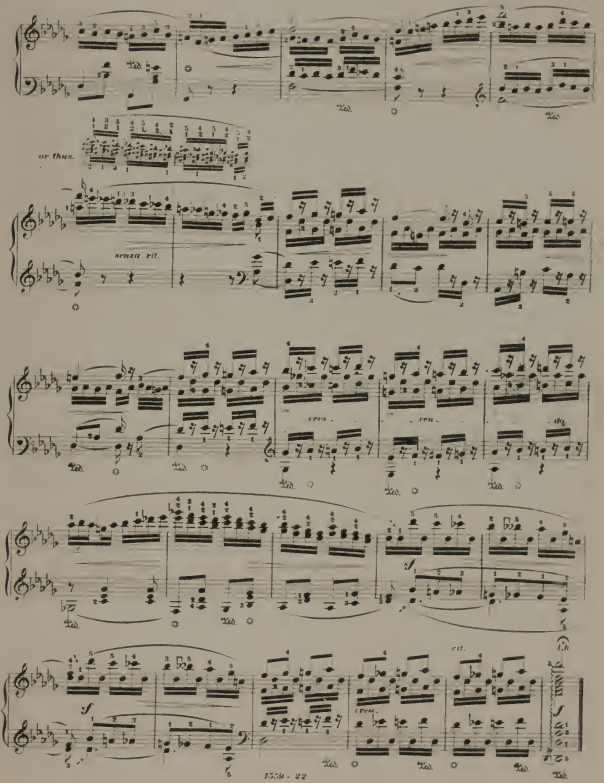

senza rit.


Cantabile.
semplice.
p
simili.
rit.
a tempo.
f
f
f
p
pp


Grazioso.
cresc.
f
dim.
1.
2.

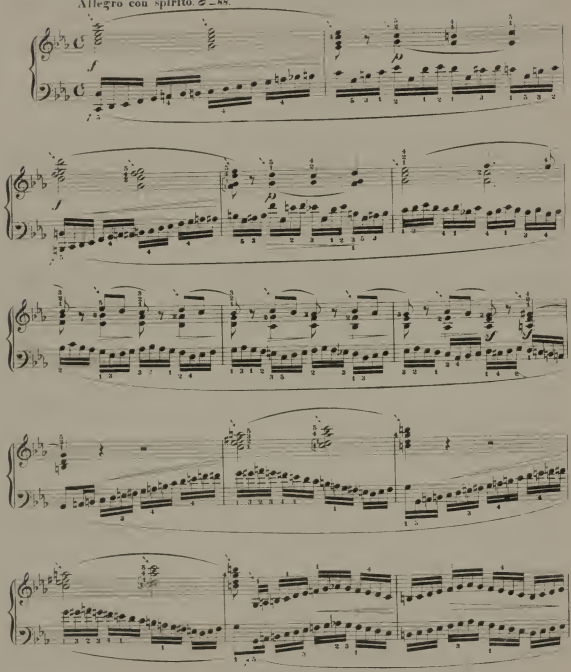

or thus.
senza rit.
cres.
cres.
cres.
sf
sf
rit.
cres.

SURGING OCEAN.

WOGENDES MEER.

Liszt-Bülow.

Allegro con spirito. ♩=88.



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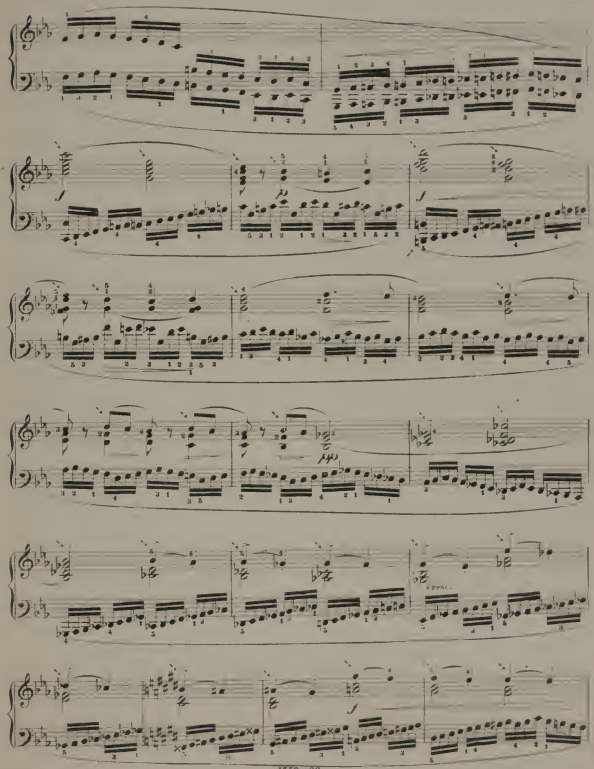
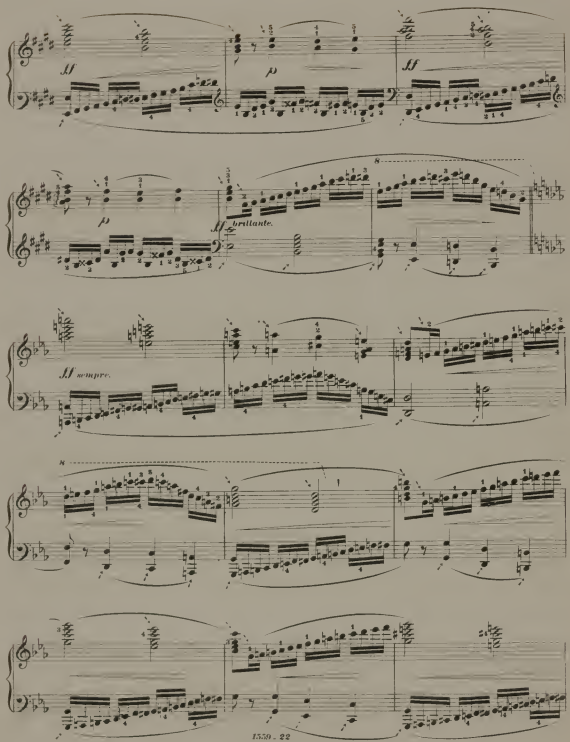
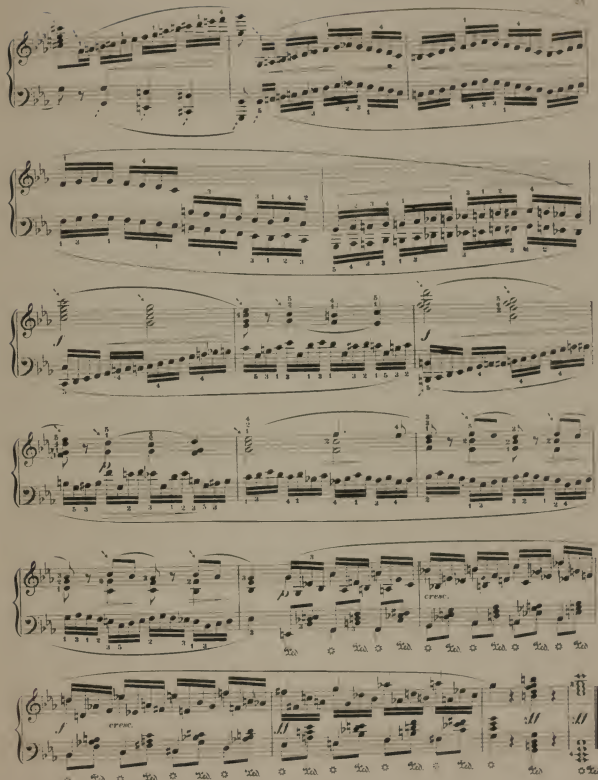



ff
p
ff
p
ff brillante.
ff sempre.


cresc.
cresc.

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XAVIER SCHARWENKA, the world-renowned Pianist, Composer and Director of the Scharwenka Conservatory of Music, New York.

November 29, 1903.

MR. CHARLES KUNKEL,

Most Honored Sir: Accept my sincerest thanks for the copy of your truly magnificent Pedal Method. I have perused and studied the excellent work with much zeal, and with the most unusual recognition and success.

With the highest esteem,

XAVIER SCHARWENKA.

CONSTANTINE STERNBERG, the renowned Pianist and Composer, Director of "The Penn" College of Music, Philadelphia.

November 27, 1903.

MR. CHARLES KUNKEL,

DEAR SIR: I have carefully read through your Piano Pedal Method, and must compliment you on the very efficient way in which you treat this delicate question, the scarce-point of so many who use the Pedal. Your method is profound, and yet simple and lucid enough to be understood by the student even without the aid of a teacher. Moreover, it does not address itself to the pupils of any one grade of proficiency, but to players of all grades. It is a work that even the most advanced users should peruse with profit, and you fill a really long-felt want and cultivate a territory entirely neglected by pedagogic writers goes without saying. I shall use it as a complement to other studies, with my pupils, and earnestly recommend it to my brother teachers.

Wishing you all success, I am, very truly yours,

CONSTANTINE STERNBERG.

EMIL LIEBLING, the distinguished Pianist and Composer, of Chicago.

December 14, 1903.

MR. CHARLES KUNKEL, St. Louis, Mo.

MY DEAR MR. KUNKEL:—Your "Piano Pedal Method" is so comprehensive, and eminently practical that you could really well afford to dispense with any one's recommendation of the work. The attempts heretofore made to cover this important subject have been comparatively neglected fields, have been so diffuse as to lie vague and more fallacious.

In your extensive treatise on the subject, accompanied as it is by the most practical illustrations, I find really everything to expand the proper mode of using the Pedal. Especially commendable is the clear and lucid exposition of the various problems presented, which render the work equally interesting to the teacher and valuable to the pupil.

I congratulate you on your eminent success in this work, and will most earnestly recommend your method to teachers and pupils, as the only one on the subject worth, in my opinion, serious attention.

Sincerely yours,

EMIL LIEBLING.

I. D. FOULON, the renowned Musical Critic.

December 15, 1903.

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The improvement which I have marked in the playing of persons who had used your *Pedal School* for a couple of months has astonished as well as gratified me, and after the practical demonstration of its superlative value which I have had, I shall not henceforth be able to consider any piano course in which it shall not figure as complete or satisfactory as ever your friend,

I. D. FOULON.

J. H. HAHN, the eminent Musician, Critic and Director of the Detroit Conservatory of Music.

December 21, 1903.

MY DEAR MR. KUNKEL:—Your book of Pedal Studies embodies and presents in a most concise and tangible form, recognized principles for the proper use of the Pedal as applied to modern pianoforte playing. It will surely prove a missionary for good in many a field, and should certainly be in the hands of every aspiring *teacher, student* and *amateur*.

With best wishes, I am, cordially yours,

J. H. HAHN.

E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

December 26, 1903.

MY DEAR MR. KUNKEL:—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with as much pleasure as I have welcomed your Pedal School. For a long, long time that such a work was really essential to the instructor of pianoforte playing in his professional duties, but none of the catalogues indicated that it was in existence. Consequently, in my capacity as teacher, I have had to impart as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling for correct harmony and clear phrasing to assist me. Scarcely any editions of pianoforte pieces are properly pedaled; and, indeed, if they were, the pupil, unless he had studied your system in an edition, confusion would result. The task of correctly pedaling an heretofore work as a Sonata, for instance, is so great for the teacher, that in the hour allotted for a pupil's lesson no one can be spared the time. But your Pedal School revolutionizes all that. If a pupil studies it carefully, he will surely be able to play with a clearness he never imagined within his power, and to "sing" upon the pianoforte in a manner only heard, usually, in the playing of renowned artists. Surely such a powerful aid to induce every student to get a copy of your Pedal School and study it carefully. Again expressing to you my appreciation of the meritorious and long-needed pianoforte play, in this work, believe me,

Yours very truly,

ERNEST R. KROEGER.

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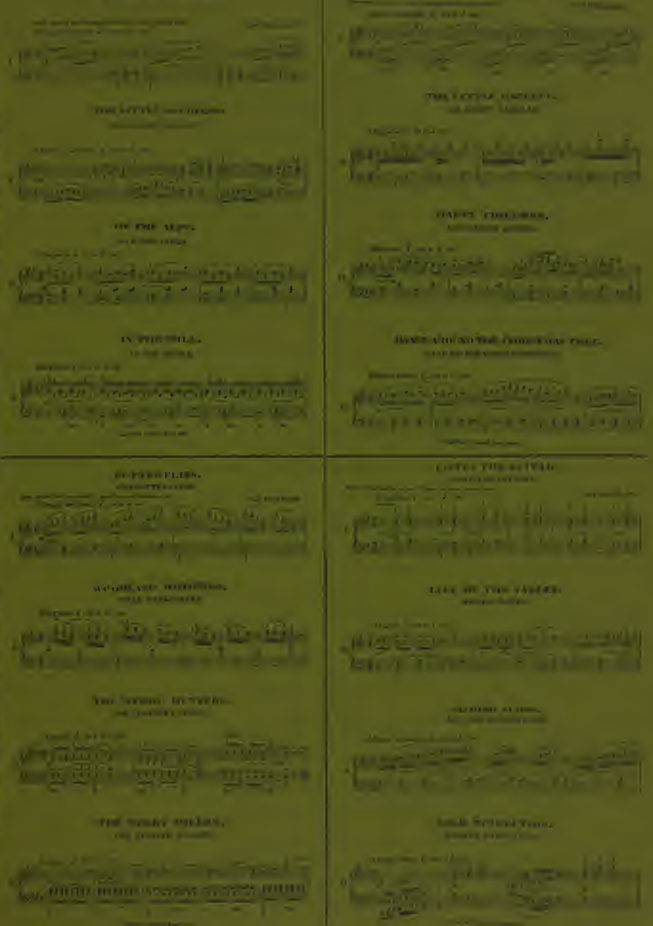
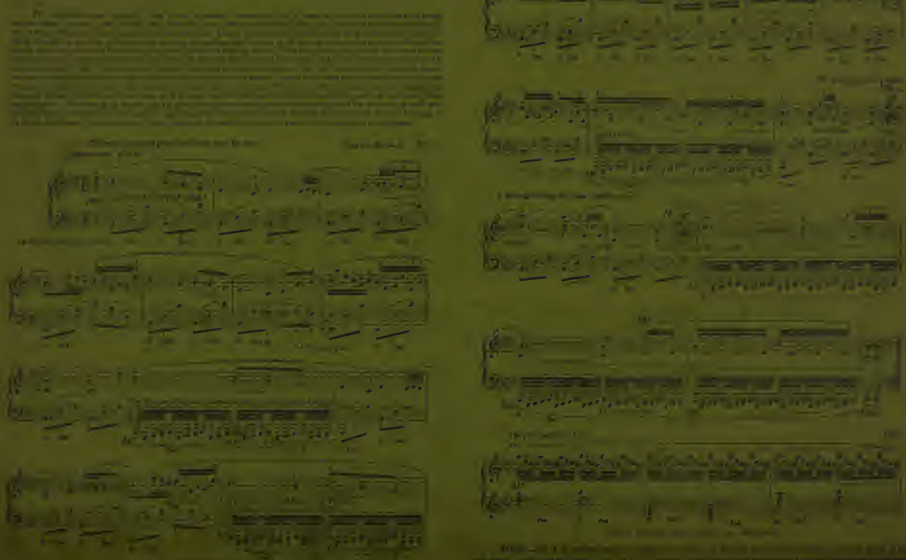


ALPINE STORM

A SUMMER IDYL.